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Concert: Ithaca College Contemporary Ensemble

Ithaca College Contemporary Ensemble

Jorge Grossmann

Kin Szeto

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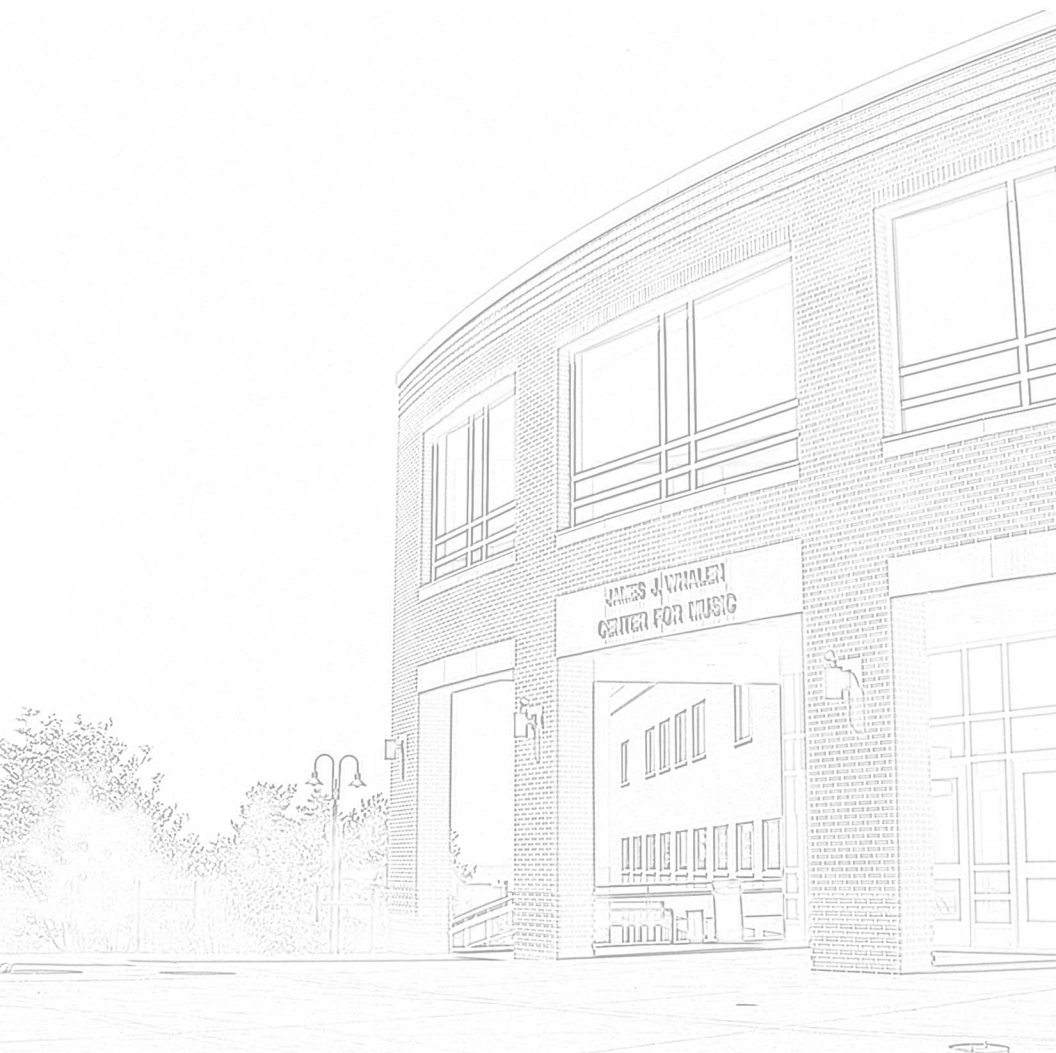
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ICCE - Ithaca College Contemporary Ensemble

Jorge Grossmann, director and conductor
Kin Szeto, conductor

Hockett Family Recital Hall
Thursday, November 15th, 2018
7:00 pm



ITHACA COLLEGE

School of Music

Program

Sonata for violoncello and piano (1948)

Elliott Carter
(1908-2012)

*Elizabeth Simkin, violoncello **
*Vadim Serebryany, piano **

Fragmentos (2013)

Gregorio Jiménez

(all movements played without pause)

1. *Del caos*
2. *De la meditación*
3. *De los impulsos*
4. *De la búsqueda*

Peter Nowak, violin
Malachi Brown, violoncello
Da-Sol Um, piano
Katherine McInerney, percussion
Nicholas Fagnilli, electronics
*Jorge Grossmann, conductor **

Tapisserie (2015)

Justina Repečkaitė
(b. 1989)

Krysten Geddes, flute
Jeffrey Elrick, clarinet
Peter Nowak, violin
Grace Dashnaw, violoncello
Lynda Chryst, piano
Kin Szeto, conductor

Acupuncture (2014)

Justina Repečkaitė

Krysten Geddes, flute
Jeffrey Elrick, clarinet
Peter Nowak, violin
Tristan Vinzons, viola
Grace Dashnaw, violoncello
Lynda Chryst, piano
Kin Szeto, conductor

* = denotes IC faculty

Program Notes

Elliott Carter's Cello Sonata, composed in 1948, marked a breakthrough for the composer. In it, he moved decisively away from his former populist style, which had been influenced by Copland, towards a style that was both more academic and more personal. The Cello Sonata utilizes devices that would recur often in later Carter compositions: metric modulation, complex relationships of tempo deployed to achieve continuity, subtle thematic and harmonic transformations, and most notably the assignment of a certain character to each instrument. In the Cello Sonata, a passionate cello opposes a coldly logical piano; though the two instruments occasionally come together, they never really resolve their differences.

This opposition is most prominent in the first movement, which Carter actually composed after the other three. Here the piano begins with regular, barely changing chords that sound more like the tick of a metronome than anything else. These form contrasts with broad, out-of-time lyrical outbursts from the cello. As the cello moans and sighs, the piano obviously counts off; the feeling of alienation is palpable. At times the two instruments come together, but their meetings feel purely accidental. The second movement on its surface is a jazzy scherzo, with the piano and cello working on more intimate terms. However, even with all the syncopation, the cello still can be heard straying from the piano's tempo. The less explicit tension in this movement is brought to a sort of climax with a weirdly casual statement of the *Dies irae* just before the cello's quiet pizzicato coda. A restless quintuplet figure from the second movement provides the deceptive opening for the slower third. Here, Carter moves his themes through different, related rhythms to aid in their development. Cello and piano come closest together in this movement; they trade phrases, and support each other harmonically, but they are still two different characters having a dialogue, not two instruments speaking with one voice. The finale begins with music from the third movement, much as the third reused music from the second. In the finale, however, Carter borrows the lyricism of the third movement and whips it up into a propulsive frenzy that ultimately still fails to bring the two instruments together. As the work ends, the cello plays a few sad notes, while the piano remains unable to help.

One need not understand this work's forbiddingly complex methods of composition to appreciate their result; this is both an academically rigorous and a keenly communicative work. (Andrew Lindemann Malone)

Born in Valencia, Spain, composer **Gregorio Jiménez** was the founder of the Electroacoustic Music Laboratory from the Valencian Music Conservatory (LEA) and has been its director since 1996. He is a professor of electroacoustic composition and music technology in this center. He was president of Spain's Electroacoustic Music Association, as well as the CIME secretary. His works have been presented at various events in Spain, including the following: Granada International Festival; Alicante International Music Festival; Ensembles (Valencia); JIEM (Music IT and Electronics Conferences - Madrid); Nits d'Aielo (Valencia); Meeting Point (AMEE); Spanish National Radio (Ars Sonora), etc.

In other countries: Futura Festival (Crest-France); the 1st Symposium on Computer Music (Corfu, Greece); Electroacoustic Spring in La Habana (Cuba); University of Campinas (Brazil); Next Wave Festival (Australia) and Noise Festival (Mexico City); Synthèse de Bourges Festival (France); NWEAMO Festival (San Diego, USA); Cervantes Institute (Paris); Audio Art Festival (Krakow, Poland); Sound Visions (Morelia, Mexico), etc. He has been commissioned from the Valencian Institute for Music, the Spain Ministry of Culture, the Electroacoustic Music Institute in Bourges, and was a guest composer at EMS in Stockholm. He was elected by the SGAE to represent Spain in the Spring Festival in La Habana 2000, and has composed music for other media such as theatre, television and dance. Particularly noteworthy is the series "Vent de Mar" broadcast by RTVV-Channel 9.

Fragmentos, for piano trio, percussion and electronics, was originally conceived as a composition with live electronics. The piece also exists in its fixed-media version, in which an additional performer is required to trigger specific electronic sound files from a computer. The piece bases itself on the idea of controlled aleatory writing. Each performer has a certain degree of freedom to play specific segments ("fragmentos") at different speeds and/or dynamics. Seriously influenced by French spectralism, Jiménez compositional style centers around sound masses and the treatment of acoustic instruments as sound objects.

Justina Repečkaitė (b.1989) is a Lithuanian-born Paris-based composer. She studied composition both in Lithuania and France where she discovered her passion for late medieval culture which led her musical pursuits to geometrical and mathematical concepts. Since 2015 she is a member of the *Lithuanian Composers' Union*.

Justina's composition *Chartres* for string orchestra was recommended by the *International Rostrum of Composers* in 2013, won the *Best Debut Prize* in Lithuania and was subsequently performed during *World Music Days 2015* in Ljubljana. Her music has been performed by such ensembles as *Intercontemporain*, *Court-Circuit*, *2e2m*, *Spectra*, *X.Y.*, *OSSIA*, *MusikFabrikSüd Ensemble 21*, *SurPlus*, *Platypus*, *The Moscow Contemporary Music Ensemble*, *The Egyptian Contemporary Music Ensemble*, *The Lithuanian Ensemble Network*, *The Warning Collective* and by the *Lithuanian National Symphony Orchestra*. Her music appears in albums: *Anthology of Lithuanian Art Music in the 21st Century*, *ZOOM in 10*, *ZOOM in 12*, *Contemporary Music Series: Lithuania* and *30 Moments of the Druskomanija Festival*.

Since 2017, Justina is an artist in residence at *Singer-Polignac Foundation* and a composer in residence with ensemble *Le Balcon*. She is also working on an opera, *Incanta*. In 2017-2018 she holds a scholarship at the *International Center of Nadia and Lili Boulanger*.

Acupuncture was commissioned by the Gaida Festival and written for the Spectral Ensemble. The composer writes: "This composition explores sonorous attacks. Its continuity and motion metaphorically links the material to acupuncture. This piece is dedicated to Dalia Baroniene, a master of acupuncture."

"A polychromatic mantel, one that displays a decorative and repetitive pattern, was the inspiration for *Tapestry*. Its compositional process consists of binding different attacks of sound in order to create timbre, dynamics and rhythm—a polychromy in time. The percussive attacks of the piano are paired with the emergence and then disappearance of other instruments. Gradually, an accumulation and superposition of pulsations produce a complex rhythm, in which each instrument becomes more active. The absence of any harmonic movement results in a stable harmony that helps in the perception of neutral intervals (neither minor nor major) made possible by the use of microtones.